MODERN PAINTINGS

BY FRENCH AND AMERICAN ARTISTS

ALSO

MEXICAN AND OTHER PRE-COLUMBIAN

STONE SCULPTURES • AFRICAN PRIMITIVE

WOOD AND BRONZE SCULPTURES

AND

MODERN PRINTS • DRAWINGS • SCULPTURES

BELONGING TO

MATS BJERKE

NASLI M. HEERAMANECK

KEITH WARNER

PEPSI-COLA COMPANY

AND OTHER OWNERS

PUBLIC AUCTION SALE OCTOBER 18 AT 8 P.M.

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE • NEW YORK

1950

NYH402-P1983

SALE NUMBER 1183
EXHIBITION FROM SATURDAY, OCTOBER 14 TO DATE OF SALE
WEEKDAYS 9:30 TO 5 / CLOSED SUNDAY

FRENCH & AMERICAN MODERN PAINTINGS

RENOIR / PICASSO / UTRILLO / VLAMINCK
WEBER / EVERGOOD / HURD / WYETH / CIKOVSKY

MODERN PRINTS, DRAWINGS & SCULPTURES

MEXICAN & OTHER PRE-COLUMBIAN STONE SCULPTURES

AFRICAN PRIMITIVE SCULPTURES

Property of

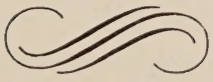
MATS BJERKE
Stockholm, Sweden

PEPSI-COLA COMPANY

NASLI M. HEERAMANECK
New York

KEITH WARNER
Fort Lauderdale, Florida

OTHER OWNERS



Public Auction Sale
October 18 at 8 p. m.

PARKE-BERNET GALLERIES · INC
NEW YORK • 1950

The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U.S.A.

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has endeavored to catalogue and describe correctly the property to be sold but it does not warrant or represent and it shall not be responsible for the correctness of description, genuineness, authenticity, authorship, provenience or condition of said property and no statement contained in the catalogue or made orally at the sale or elsewhere shall be deemed to be such warranty, representation or assumption of liability.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot", then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale. Neither the auctioneer nor any other representative of the Galleries, however, shall have any authority to waive or alter, in whole or part, any of the provisions of condition of sale No. 2 hereinabove set forth.

Sales Conducted by

H. H. PARKE

L. J. MARION • A. N. BADE

H. E. RUSSELL, Jr. *and* A. NISBET

PARKE-BERNET GALLERIES · INC

980 Madison Avenue • 76th - 77th Street • New York 21

Telephone TRafalgar 9-8300 *Cable* Parkgal

HIRAM H. PARKE • *President*

ARTHUR SWANN • LESLIE A. HYAM • LOUIS J. MARION

Vice-Presidents

MAX BARTHOLET • *Secretary & Treasurer*

LIST OF ARTISTS

CATALOGUE NUMBERS

ADRION, Lucien 82, 85
AFRICAN PRIMITIVE SCULPTURES ..... 9 TO 20 INCLUSIVE
AVERY, Milton C. 72, 94
BARLACH, Ernst 43
BARTA, Laci 70, 101
BOMBOIS, Camille 44, 50
BOSA, Louis 57
BOTKIN, Henry Albert 103
CALDER, Alexander 48, 52, 106, 110
CIKOVSKY, Nicolai 45, 53, 58
CLARK, Christopher 108
CUTHBERT, Virginia I. 95
DAVIS, Stuart 107
DEHN, Adolph 59
DUFY, Jean 51
EDZARD, Dietz 75
EILSHEMIUS, Louis M. 54
ELLIOTT, Philip 77
EVERGOOD, Philip 66
FAGES, Arthur 111
FARNSWORTH, Jerry 80
GAERTNER, Carl F. 100
GROMAIRE, Marcel 49
HANKEY, William Lee 109
HELIKER, John 71
HELION, Jean 96
HIRAGA, K. 56
HURD, Peter 60
KALLEM, Henry 63
KISLING, Moise 46
KOLBE, Georg 41
LAURENCIN, Marie 6A
LOPEZ REY, Lucio 87
MACLET, Elisée 55, 65, 102, 104
MAILLOL, Aristide 40
MARIN, John 5, 6, 8
MARTINI, Joseph de 73

CATALOG NUMBER

MARTYL, N. 10
MEXICAN AND OTHER PRE-COLUMBIAN STONE SCULPTURES ..... 21 TO 39 INCLUSIVE
MODIGLIANI, Amedeo 3
PEIRCE, Waldo 98
PICASSO, Pablo 91
PITTMAN, Hobson 78
PUSHMAN, Hovsep T. 64, 79, 97
RATTNER, Abraham 61
REBAY, Hilla 47
RENOIR, Pierre Auguste 1, 7, 83, 88, 90, 92
RODIN, Auguste 42
ROUAULT, Georges 2
SEPESHY, Zoltan L. 68
SOUTINE, Chaim 89
STERNE, Maurice 74
TAYLOR, John 67
UTRILLO, Maurice 84
VLAMINCK, Maurice de 76
WALKOWITZ, Abraham 99
WEBER, Max 69, 81, 86, 93
WRIGHT, S. Macdonald 4
WYETH, Andrew 62

EVENING SESSION

Wednesday, October 18, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 111 INCLUSIVE

MODERN PRINTS AND DRAWINGS

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919 80

1. *FEMME AU CEP DE VIGNE* (4e Variante). *Lithograph.* Delteil No. 48. Only state. Signed in the stone. Framed.

GEORGES ROUAULT — FRENCH: B. 1871

2. *ANDRE SAURES' PASSION.* Plate XIV. *Etching printed in color.* Brilliant impression. Edition limited to 245 proofs, small folio, framed. Proof signed in the plate and dated '36. (*N. Y. Private Collector*) 60

AMEDEO MODIGLIANI — ITALIAN: 1884-1920

3. *MOTHER AND CHILD. Aquatint.* Engraved by Jacques Villon, 1926 and printed in colors. Brilliant impression. Upright folio. Framed. Rare. Probably limited to a small number. 190

S. MACDONALD WRIGHT — AMERICAN CONTEMPORARY 85

4. *STILL LIFE.* A bottle stands on a white table cloth on which bananas, lemons, cherries, and other fruit are scattered; a fruit knife in the left foreground. Signed at lower right MACDONALD WRIGHT, and dated '44. (*Warner*)

Watercolor: 18¾ *x* 15 *inches*

Acquired from the artist

JOHN MARIN — AMERICAN: B. 1875 200

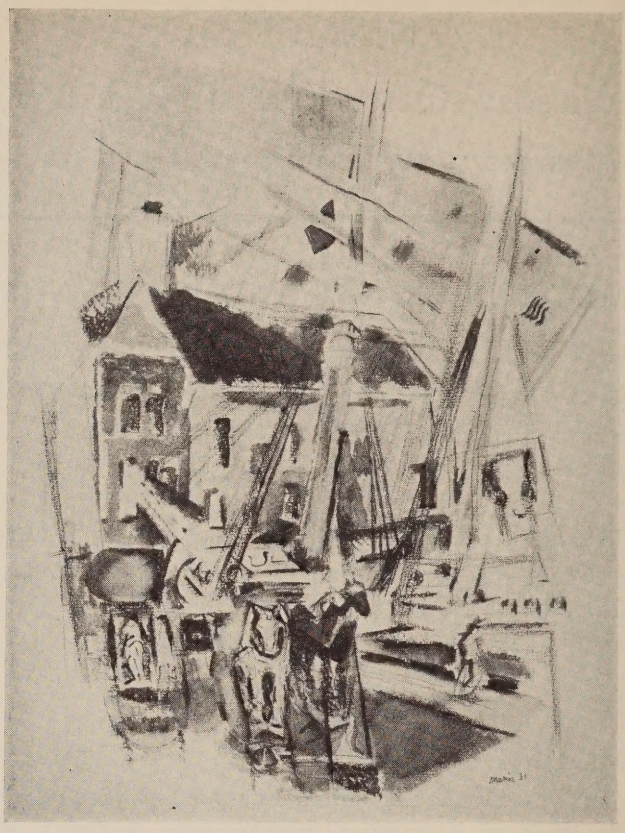
5. *HUDSON SHORE.* A small harbor basin is enlivened with anchored boats; at the right on a hill top, sketchy buildings behind bare trees. Signed at lower right MARIN. (*Warner*)

Watercolor: 8½ *x* 11 *inches*

Painted in 1931

Collection of Alfred Stieglitz, New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945



[NUMBER 6]

JOHN MARIN — AMERICAN: B. 1875

6. *STONINGTON.* View of a narrow anchorage with a rose and tan building at the pier, and the tall masts of boats at anchor. Signed at lower right MARIN, and dated '31. (*Warner*) *Watercolor and black chalk:* 24 *x* 18 *inches*

950

From An American Place, New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

[See illustration]

240

MARIE LAURENCIN — FRENCH: B. 1885

6A. *PORTRAITS OF GIRLS: PAIR DRAWINGS.* Bust portrait of young girls, one with bare right shoulder, wearing *chapeaux de fantaisie* with trailing rose scarves. Both signed at upper right MARIE LAURENCIN. *Watercolor:* 12 *x* 10 *inches*

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

7. *STUDY FOR "ENFANTS JOUANT A LA BALLE". Black chalk and pastel.* A sketch of the central figure for the colored lithograph. It shows the young girl stooping to retrieve the escaping ball. Signed with initials in pencil at lower right. Framed. (*N. Y. Private Collector*) *11½ x 17½ inches*

Collection of Ambroise Vollard, Paris

Collection of Coloniel Daniel Sickles, Parke-Bernet Galleries, Inc, N. Y., 1950

JOHN MARIN — AMERICAN: B. 1875

8. *SEA-GULLS.* The birds are perched on stones at the shore with rocky peaks behind them; a hint of a sunset sky in the rear, and a blue shack with tile roof in the right foreground. Signed at lower right MARIN, and dated '36. (*Warner*) *Watercolor: 15 x 20½ inches*

From An American Place, New York

Twenty-Second International Exhibition, Chicago Art Institute, Chicago, Ill., 1943

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

AFRICAN PRIMITIVE SCULPTURES

BENIN BRONZE STATUETTE

9. *BIRD.* From Benin Kingdom, West Africa. Cast in *cire perdue.* Seventeenth century. *Height 5 inches*

Note: Described by Eckhart von Sydow in the January, 1938 issue of *Africa,* London, as "representing the capacity of the medicine men to send out the souls during the night, which fly like birds through the darkness".

Compare L. G. Pitt-Rivers, *Antique Works of Art From Benin,* 1900

[See illustration]

BENIN BRONZE ORNAMENT

10. *RETICULATED ARMLET.* Cast in the *cire perdue* technique, with pierced openwork; two broad rims at top and bottom with interlooping ornament and a series of raised eyelets. Sixteenth century. *Height 5¼ inches*

Compare Felix von Luschan, *Die Altertümer von Benin,* 1919, no. 99

Compare Annamarie Hefel, *Afrikanische Bronzen,* 1948, no. 17

[See illustration]

Illustration of numbers 9 and 10 appears on the following page

ABOVE: NUMBERS 12 AND 11
BELOW: NUMBERS 9 AND 10

BELGIAN CONGO IVORY STATUE

100

11. *FETISH OF THE TWINS.* From Belgian Congo, Warega tribe. Ivory statue representing the soul of the deceased twin, carried on the body in a small bag by the surviving twin. *Height* 6½ *inches*

Compare Leo Frobenius, *Kulturgeschichte Afrikas,* 1926, p. 563

[See illustration]

BELGIAN CONGO WOOD CARVING

12. *CUP.* From Belgian Congo, Bakuba Tribe. A ceremonial drinking cup cut out of a single block of hard wood with geometrical designs; handle in form of a human figure, and carved legs. *Height* 7¼ *inches*

Compare Frans M. Olbrechts, *Plastiek van Kongo,* 1946, no. 71

Compare Paul S. Wingert, *African Negro Sculpture* (De Young Memorial Museum, San Francisco), 1948, no. 84

[See illustration]

BELGIAN CONGO WOOD CARVING

13. *HEAD OF A CEREMONIAL STAFF.* From Belgian Congo, Baluba Tribe. Carved head with fine incisions and two pendent horn-like braids. *Height* 10½ *inches*

BELGIAN CONGO WOOD CARVING

14. *MAGICAL STATUE.* From Belgian Congo, Bakongo Tribe. With glass eyes, mirror inlaid in chest, and tongue sticking out to frighten away malevolent spirits, which caused the sickness; feathers on head, forming part of the magical substance laid on the head, previously removed. *Height* 13½ *inches*

IVORY COAST WOOD SCULPTURE

15. *FETISH OF FERTILITY.* From Ivory Coast, West Africa, Baoulé Tribe. A statute of mother and child used in fertility magical rituals; the child is carried on the back of the mother. Scarification marks in relief on the face, neck and body. *Height* 17 *inches*

BELGIAN CONGO WOOD CARVING

16. *INITIATION CEREMONY MASK.* From Belgian Congo, Bena Lulua Tribe. Hatched polychromed mask, with two horns representing the horns of the protective animal of the tribe. *Height* 12½ *inches*

[See illustration]

IVORY COAST WOOD CARVING

17. *ANCESTOR CULT MASK.* From Ivory Coast, Baouie Tribe. Carved, sophisticated oval mask surmounted by a tribal totem animal as protective spirit of the ancestor. *Height* 14½ *inches*

[See illustration]

Illustration of numbers 16 *and* 17 *appears on the following page*

[17] [18] [16]

BELGIAN CONGO COWRIE SHELL MASK

125

18. *INITIATION CEREMONY MASK.* From Belgian Congo, Bakuba tribe. The famous "Mukenga" mask, made of cloth, face leather, and hood in raffia, with rich cowrie shell and colored-bead decoration. *Height* 16 *inches*

Note: The importance of the mask was judged by the number of cowrie shells used (over 200 in the present example) which served also as money among the natives.

Compare Dr. J. Maes, *Aniota-Kifwebe,* 1924, nos. 23 and 30

[See illustration]

BELGIAN CONGO WOOD SCULPTURE

83

19. *FEMALE ANCESTOR STATUE.* From Kassai Region, Belgian Congo, Lualaba Tribe. A monolithic statue with high polish and patina; rich scarification marks on the body, front and back. *Height* 14½ *inches*

WEST AFRICAN WOOD SCULPTURE

80

20. *ANCESTOR CULT FIGURE.* From Dahomey, West Africa, Yoruba Tribe. A chieftain carried by two slaves; carved from one block of wood.

Height 14½ *inches*

MEXICAN AND OTHER PRE-COLUMBIAN STONE SCULPTURES

THE following lots of antiquities [nos. 21 to 39 inclusive] consisting in part of excavated material, must be considered to have some imperfections or necessary repair, and are sold strictly as exhibited.

GUERRERO JADE SCULPTURE

21. *HUMAN STATUETTE.* Nude standing figure with short legs, the lips parted, the hands resting upon the chest; in gray-green jade. Has stand. (*Heeramaneck*) *Height* 4½ *inches*

GUERRERO GREEN STONE SCULPTURE

22. *HUMAN MASK.* Boldly conceived male face with aquiline nose and powerful chin; pierced for suspension. Has stand. (*Heeramaneck*) *Height* 4¼ *inches*

TOTONAC GRAY DIABASE CEREMONIAL SCULPTURE

23. *PORTION OF A YOKE.* From Vera Cruz, Mexico. Stylized depiction in low relief of the head and foreleg of a jaguar in right profile, beneath a glyph. Has stand. (*Heeramaneck*) *Length* 6¾ *inches*

Exhibition of Pre-Columbian Art, Seattle Art Museum, Seattle, 1947-48

TOTONAC BLACK LAVA CEREMONIAL CARVING (PALMA)

24. *PALMATE STONE.* From Vera Cruz, Mexico. Striking stylized monkey's head with prominent pointed brow, open mouth with circular orifice, and cord collar. Has stand. (*Heeramaneck*) *Height* 8 *inches*

Exhibition of Pre-Columbian Art, Seattle Art Museum, Seattle, 1947-48

AZTEC GRAY LAVA ANIMAL SCULPTURE

25. *SERPENT GROUP.* From the Valley of Mexico. Depicting a coiled serpent with a human head emerging from his widespread jaws. (*Warner*) *Height* 9½ *inches*

From Earl Stendahl, Los Angeles, Calif.

[See illustration]

AZTEC BLACK LAVA ANIMAL STATUETTE

26. *BEAR CUB.* From the Valley of Mexico. Engaging compact figure seated upon its haunches, the open mouth revealing tongue and fangs. Has stand. (*Heeramaneck*) *Height* 10¼ *inches*

Note: A comparable example is illustrated in Pal Kelemen, *Medieval American Art,* vol. II, pl. 60c.

Exhibition of Pre-Columbian Art, Seattle Art Museum, Seattle, 1947-48

[See illustration]

Illustration of numbers 25 *and* 26 *appears on the following page*

ABOVE: NUMBERS 25 AND 26
BELOW: NUMBER 27

TOTONAC GRAY DIABASE CEREMONIAL SCULPTURE (METATE)

27. *GRINDING STONE.* From Costa Rica. Jaguar form, the concave table-like top developing a finely carved snarling head, looped tail, and four bent legs incised with fret motives. (*Heeramaneck*) *Length* 20¼ *inches*

150

Note: A comparable example is illustrated in Pal Kelemen, *Medieval American Art,* 1943, vol. II, pl. 98b.

Exhibition of Pre-Columbian Art, Seattle Art Museum, Seattle, 1947-48

[See illustration]

[NUMBER 29] [NUMBER 28]

275-

RARE MANABI GRAY STONE ANIMAL SCULPTURE

28. *HEAD OF A YOUNG LLAMA.* Semi-abstract rendering of an animal head with soft rounded features; surmounting an elongated neck or oval shaft, as of a ceremonial pestle. Has stand. (*Heeramaneck*) *Height* 10¾ *inches*

Note: Sculptures from Manabí, Ecuador, are exceedingly rare outside the land of their origin, the best representation in this country being that at the Museum of the American Indian, Heye Foundation, New York. While scientific research has linked these sculptures with Peru, the civilization which they represent has not yet been named.

[See illustration]

TOTONAC GRAY LAVA CEREMONIAL CARVING (PALMA)

29. *PALMATE STONE.* From Vera Cruz, Mexico. Boldly carved group depicting a human head emerging from the jaws of an exotic guardian animal, possibly a serpent. Has stand. (*Heeramaneck*) *Height* 14 *inches*

150 Exhibition of Pre-Columbian Art, Seattle Art Museum, Seattle, 1947-48

[See illustration on the preceding page]

AZTEC GREEN DIORITE FIGURAL SCULPTURE

150 30. *TLALOC.* From the Valley of Mexico. Simplified depiction of the Aztec Rain God, with discoid eyes, long fangs, rudimentary arms and legs. Has stand. (*Heeramaneck*) *Height* 9½ *inches*

75 ## AZTEC GRAY LAVA FIGURAL SCULPTURE

31. *SEATED MAN.* From the Valley of Mexico. Abstract depiction of an aged person seated upon his haunches, with hands resting upon his knees. Has stand. (*Heeramaneck*) *Height* 14 *inches*

75 ## RARE MANABI GRAY STONE ANIMAL SCULPTURE

32. *JAGUAR.* Head with deep eye sockets, and forequarters with legs flexed against the body. Has stand. (*Heeramaneck*) *Height* 11½ *inches*

See note to no. 28.

300 ## AZTEC LIMESTONE SCULPTURE

33. *TLALOC.* From the Valley of Mexico. Seated figure of the Rain God, his arms embracing his knees, his geometrically lined face and bird-like mouth carved with an inscrutable smile. Shows traces of yellow pigment. (*Heeramaneck*) *Height* 29 *inches*

From the Brummer Gallery, New York

[See illustration]

[NUMBER 33]

[NUMBER 34] [NUMBER 35]

MEXICAN STONE FIGURAL SCULPTURE

34. *STATUETTE OF A FEMALE DEITY.* From Xochiaca. Primitive seated female figure with a quadrangular 'jeweled' headdress, her arms drawn about her knees; on plinth incised with diagonally crossing lines. (*Warner*)

Height 26 *inches*

From Earl Stendahl, Los Angeles, Calif.

[See illustration]

AZTEC GRAY STONE FIGURAL SCULPTURE

35. *THE GODDESS OF AGRICULTURE.* From the Valley of Mexico. Standing robed figure in frontal pose, with 'jeweled' headdress having tasseled ear pendants, each hand supporting a vessel with two projecting ears of corn.

Height 25 *inches*

[See illustration]

[NUMBERS 37 AND (ABOVE) 36]

300

TOTONAC GRAY DIABASE CEREMONIAL SCULPTURE (PALMA)

36. *PALMATE STONE.* From Vera Cruz, Mexico. Spatulate carving representing an altar to the Corn God, above which rise two branching vase-like structures embellished with jaguar plaquettes, and two stylized ears of corn; the reverse conformingly carved. Has stand. (*Heeramaneck*) *Height* 18¼ *inches*

Exhibition of Pre-Columbian Art, Seattle Art Museum, Seattle, 1947-48

[See illustration]

TOTONAC GREEN DIORITE ANIMAL SCULPTURE

37. *MORTUARY YOKE.* From Vera Cruz, Mexico. Horseshoe-shaped ritualistic carving executed in a broad and abstract manner to represent a crouching frog with rhythmically rounded contours. Has stand. (*Heeramaneck*)

225

Height 15 *inches*

Exhibition of Pre-Columbian Art, Seattle Art Museum, Seattle, 1947-48

[See illustration on the preceding page]

ZAPOTEC ONYX MARBLE CEREMONIAL VESSEL

100

38. *ANIMALISTIC EWER.* From Monte Alban, Oaxaca, Mexico. Pyriform vessel with stylized jaguar-head handle, three stump feet, in vertically banded translucent ivory yellow marble. Has stand. (*Heeramaneck*) *Height* 10¾ *inches*

TOLTEC GRAY STONE SCULPTURE

80

39. *MASK OF TLALOC.* From the Valley of Mexico. Triangular mask with boldly carved features including furrowed cheeks and conspicuous lower teeth. Has stand. (*Heeramaneck*) *Length* 9½ *inches*

MODERN SCULPTURES

425

ARISTIDE MAILLOL — FRENCH: 1861-1934

40. *WOMAN WITH CRAB* (1922). *Bronze.* A squatting nude, with her hands touching the ground and her head slightly bent towards the right, watching a crab emerge from the sand. Signed at right with initials A.M. (*N. Y. Private Collector*) *Height* 6½ *inches*

See Einstein, *Art of the Twentieth Century* (Propyläen Kunstgeschichte), 1926, vol. XVI, part 2, p. 514

See John Rewald, *Maillol,* 1939, pl. 108-109

525

GEORG KOLBE — GERMAN: B. 1877

41. *THE CALL OF THE EARTH. Bronze.* Kneeling on her left knee and resting her extended right arm on the ground, a young nude is listening to sounds coming from the earth, which she bends down to hear. Signed under hand with initial K. (*N. Y. Private Collector*) *Height* 9½ *inches*

Illustrated in Rudolf G. Binding, *Georg Kolbe,* 1933, cover and pp. 68-69

Described and illustrated in Wilhelm Pinder, *Georg Kolbe,* 1937, pl. 40-41

[NUMBER 42]

J700

AUGUSTE RODIN FRENCH: 1840-1917

42. *HEAD OF BALZAC. Bronze.* Original cast no. 2, on green marble socle, with *fondeur's* signature on the back *Alexis Rudier Fondeur de Paris.*

Height 16 *inches*

From the Galerie Haussmann, Paris

[See illustration]

[NUMBER 43]

ERNST BARLACH — GERMAN: 1870-1938

43. *DAS HINKENDE EINBEIN*. *Bronze*. Figure of a bearded tramp in voluminous cape and small felt hat, carrying a stick in his left hand to support him, and limping on his wooden leg. Rare. Signed on base E. BARLACH. (*N. Y. Private Collector*) *Height 21½ inches*

[See illustration]

CAMILLE BOMBOIS — FRENCH: B. 1883

44. *THE POND.* Yellow and russet trees are reflected in a crystal clear lake, the borders of which are grown with high reed grass; in the rear four figures are visible near a signpost. Signed at lower right BOMBOIS CLL. 5½ *x* 8½ *inches*

NICOLAI CIKOVSKY — AMERICAN: B. 1894

45. *CENTRAL PARK.* A curved path leads into the foreground and across a foot bridge, over which a couple are walking; in the rear a screen of russet trees before blue skyscrapers. Signed at lower right NICOLAI CIKOVSKY, and dated '42. (*N. Y. Private Collector*) *On board:* 8¼ *x* 10 *inches*

MOISE KISLING — POLISH-FRENCH: B. 1891

46. *ORCHIDS.* Purple cattleyas, together with delicate green ferns, are placed in an ovoid glass vase on a black plinth. Shaded blue-gray background. Signed at upper right KISLING. (*N. Y. Private Collector*) 17½ *x* 11½ *inches*

HILLA REBAY — AMERICAN: B. 1895

47. *ABSTRACTION.* Two green- and violet-patterned bars are crossed in the centre and surrounded by multishaped figures, mostly triangles and circles, in plum and blue shades. Signed at lower right REBAY, and dated 1946. (*N. Y. Private Collector*) 20½ x 16¼ inches

ALEXANDER CALDER — AMERICAN: B. 1898

48. *NEGRESS* (1944). Geometric head of a colored woman with long gray hair, her mouth and eyes painted in white with black outlines; in the upper left corner a symbolic bird painted in red on yellow. (*Warner*) 20 *x* 16 *inches*

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

MARCEL GROMAIRE — FRENCH: B. 1892

49. *LE CHEMIN TOURNANT.* A blue and rose road leads into the foreground past multicolored houses; a slate blue church steeple in the rear. Signed at lower right GROMAIRE, and dated 1947. (*N. Y. Private Collector*) 15 *x* 18 *inches*

From the Galerie Pierre Carré, Paris

[NUMBER 50]

CAMILLE BOMBOIS — FRENCH: B. 1883

50. *SNOWSCAPE.* Snow-covered pine trees stand near a sloping road on which sleigh furrows can be seen. The red winter sun appears in a multicolored sky. Signed at lower left BOMBOIS CLLE. (*Frutkin*) 16 *x* 13 *inches*

350

From the Galerie Petridès, Paris

[See illustration]

JEAN DUFY — FRENCH: B. 1888

175.

51. *PARIS STREET SCENE.* Denuded trees line the Seine, spanned by the Pont Royal; two horse-drawn carriages and colorful groups enliven the Quai des Tuileries in the foreground. Signed at lower right JEAN DUFY.

Gouache: 17½ *x* 23 *inches*

ALEXANDER CALDER — AMERICAN: B. 1898

52. *ABSTRACTION.* White spirals on royal blue, contrasted to an overhanging white square with a linear sunray patterned in black lines; laterally multicolored stripes, outlined in black, extended horizontally across a ceiling. Signed at lower right CALDER, and dated '44. (*N. C. Private Collector*)
Watercolor and gouache: 22¼ *x* 30¼ *inches*

Acquired from the artist
Collection of Keith Warner, Parke-Bernet Galleries, Inc, New York, 1950
Exhibited at the Los Angeles County Museum, Los Angeles, Calif, 1945

NICOLAI CIKOVSKY — AMERICAN: B. 1894

53. *SUMMER.* A lake, strewn with waterlilies, extends in a semicircle in the foreground; on its luxuriant green banks groups are promenading before a cluster of trees, reflected in the water. Signed at lower right NICOLAI CIKOVSKY, and dated '47. (*N. Y. Private Collector*) 16¼ *x* 20 *inches*

LOUIS M. EILSHEMIUS — AMERICAN: 1864-1941

54. *BY THE WATERFALL.* A nude girl, with long brown hair falling over her left shoulder, stands wading in a woodland lake under a cascade; she is leaning against a rock and shielding her face with her right arm. Signed at lower left EILSHEMIUS. (*N. Y. Private Collector*) 18 *x* 30 *inches*

Exhibition of Works by Eilshemius, Durand-Ruel Gallery, New York, 1942

ELISEE MACLET — FRENCH: B. 1881

55. *RIVIERA LANDSCAPE.* The white and yellow houses of a town coming abruptly down to a tiny harbor, the sea in the left foreground; behind, rises a line of hills with groups of villas. Signed at lower right MACLET. (*N. Y. Private Collector*) 21 *x* 29 *inches*

K. HIRAGA — FRENCH CONTEMPORARY

56. *LOGRONAN, FINISTERE.* A sandy path ascends toward a Romanesque church with adjoining Gothic chapel in a mountainous landscape, surrounded by colorful cottages with yellow and slate roofs. Signed at lower right K. HIRAGA, *Logronan.* 21½ *x* 29 *inches*

LOUIS BOSA — AMERICAN CONTEMPORARY

57. *SIDEWALK MARKET.* Along a red wall at a street corner, vegetables and fruit are neatly displayed on stalls shaded by a light awning; before it three vendors and children, playing in colorful array, together with a woman carrying an infant; two nuns in the right foreground. Signed at lower right L. BOSA, and dated 1941. (*Pepsi-Cola Company*) 20½ *x* 36 *inches*

From the Kleeman Gallery, New York
Exhibited at the Art Institute of Chicago, Chicago, Ill.

[NUMBER 58]

NICOLAI CIKOVSKY — AMERICAN: B. 1894

58. *RIVER FRONT, ST. LOUIS.* Four working men, seen from the back, are resting on the grass along a river, a steamer before them; a railroad bridge spans the river in the middle distance. Signed at lower right NICOLAI CIKOVSKY, and dated '46. (*Pepsi-Cola Company*) 24 *x* 30 *inches*

200

From the Associated American Artists' Gallery, New York

[See illustration]

ADOLPH DEHN — AMERICAN: B. 1895

59. *JUNGLE IN VENEZUELA.* A thatch-roofed hut is seen in a fertile valley amid abundantly blooming trees and tobacco plants, with figures and domestic animals before it; sub-tropical trees before a slate blue evening sky. Signed at lower right ADOLF DEHN, and dated 1946. (*Pepsi-Cola Company*) 22 *x* 30 *inches*

350

Exhibition of Paintings in the United States, Carnegie Art Institute, Pittsburgh, Pa., 1947

Reproduced in color in the Pepsi-Cola *Calendar,* 1949

[NUMBER 60]

PETER HURD — AMERICAN: B. 1904

60. *MY DAUGHTER CAROL.* Bust-length portrait of a fair young girl, turned to half right, wearing a tight bluish jacket with pale yellow scarf and crimson tricorn. At the right the young girl is seen galloping a chestnut horse in a hilly landscape lit by a sunset sky. Signed at lower left PETER HURD. (*Pepsi-Cola Company*)
Egg tempera on masonite: 25 *x* 30 *inches*

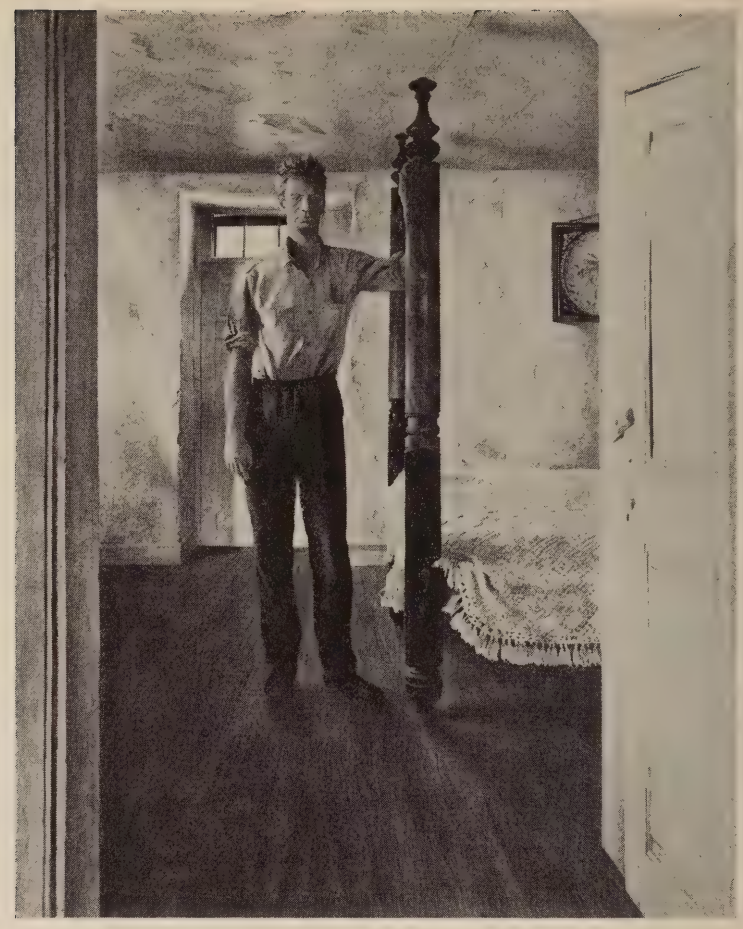
Reproduced in color in the Pepsi-Cola *Calendar,* 1949

[See illustration]

ABRAHAM RATTNER — AMERICAN CONTEMPORARY

61. *INDUSTRIAL TOWN.* Crowded buildings with multiple chimneys and turrets, together with steel structures, are seen against a night sky illuminated by the full moon, which casts light over the entire composition. (*Pepsi-Cola Company*)
24 *x* 28½ *inches*

Exhibition, Portrait of America, Paul Rosenberg Gallery, New York, 1942



[NUMBER 62]

ANDREW WYETH — AMERICAN CONTEMPORARY

62. *ARTHUR CLEVELAND.* Standing figure of a slender young man, in blue shirt, grasping with his left hand a post of a bed which is covered with a crocheted white bedspread. Signed at upper left ANDREW WYETH. (*Pepsi-Cola Company*)

900

Tempera on board: 43 *x* 31 *inches*

From the William Macbeth Gallery, New York

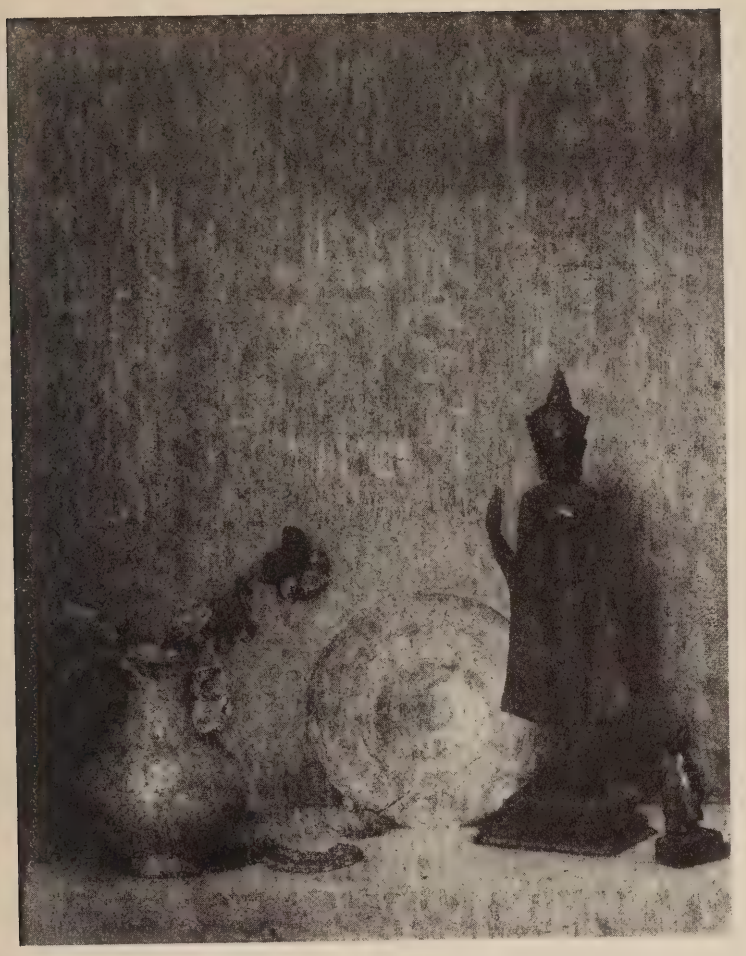
Reproduced in color in the Pepsi-Cola *Calendar,* 1948

[See illustration]

HENRY KALLEM — AMERICAN CONTEMPORARY

600

63. *COUNTRY TENEMENT.* Near a river, spanned by an arched bridge, is seen the narrow front of a five-story tenement building with vari-colored shutters; a full moon casts a ghostly light. Signed at lower left HENRY KALLEM, and dated '46. (*Pepsi-Cola Company*) 36 *x* 30 *inches*



[NUMBER 64]

775.

HOVSEP T. PUSHMAN — AMERICAN: B. 1877

64. *STILL LIFE.* A dark bronze Siamese statuette stands before an iridescent plate; a fading deep red rose at the left in a polished copper jug with an amber rosary. Signed at lower left PUSHMAN. (*N. Y. Private Collector*) 29 *x* 22 *inches*

[See illustration]

100

ELISEE MACLET — FRENCH: B. 1881

65. *NOTRE-DAME DE PARIS.* West view of the Cathedral seen before a deep blue sky with white cumulus clouds; the parapet of the Seine, with trees, at the lower right. Signed at lower right MACLET. *Board:* 36 *x* 26 *inches*

[NUMBER 66]

PHILIP EVERGOOD — AMERICAN: B. 1901

66. *WHEELS OF VICTORY.* Under an iron bridge structure a group of four workmen, in overalls and visor caps, are standing on a railroad track before a locomotive, checking time on their watches; at the left, tanks on rails. A Negro guard, with shouldered rifle, looks at the group from a railing above a river; gasoline tanks emerging from a tunnel in the middle distance. Signed at lower left PHILIP EVERGOOD. (*Pepsi-Cola Company*) 37 *x* 42 *inches*

From the A. C. A. Gallery, New York

[See illustration]

JOHN TAYLOR — AMERICAN CONTEMPORARY

67. *THE GULF.* Atop dark rolling waves a promontory with a white stone parapet is seen, a towering building, surrounded by stone walls, within its bounds; a group of fishermen busy with their nets in the left foreground. Signed at lower left JOHN TAYLOR. (*Pepsi-Cola Company*) 23 *x* 31 *inches*

Exhibition of Paintings by American Artists, Macbeth Gallery, New York

Reproduced in color in the Pepsi-Cola *Calendar,* 1949

[NUMBER 68]

800

ZOLTAN L. SEPESHY — AMERICAN: B. 1898

68. *OLSEN'S MEN.* Workmen, in colorful shirts, are unloading wooden boxes in a fishery; a cat devouring a fish in the centre, another one standing in the foreground with a salmon before her. Signed at lower left Z. L. SEPESHY. (*Pepsi-Cola Company*) *Tempera on board:* 33 *x* 45 *inches*

From the Midtown Gallery, New York

Exhibited at the Carnegie Institute, Pittsburgh, Pa., 1945

Exhibited at the Whitney Museum of Modern Art, New York, 1947-48

Reproduced in color in the Pepsi-Cola *Calendar,* 1949

[See illustration]

250

MAX WEBER — AMERICAN: B. 1881

69. *HIGH NOON, ROSLYN.* Steep brown barren rocks, seen before a slate blue sky, line an inlet with a sailboat in the centre; gray cottages along the bank in the foreground interspersed with tall slender saplings. Signed at lower right MAX WEBER, and dated '39. (*Warner*) 21 *x* 25½ *inches*

From Paul Rosenberg & Co., New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

LACI BARTA — AMERICAN CONTEMPORARY

70. *COMPOTIER ROSE.* A bowl filled with fruit stands at the upper right corner on a pale yellow table with strong black outlines; in the foreground, various fruits, mainly figs, are scattered in a colorful array. Signed at lower right BARTA. 110

20¼ x 25½ *inches*

JOHN HELIKER — AMERICAN CONTEMPORARY

71. *COAST OF MAINE.* An inlet, with a boat landing at the left and humble shacks in the foreground, is bounded by dark rocks; wind clouds, lit by an invisible moon, are sharply outlined before a deep turquoise sky. Signed at lower right HELIKER. (*Pepsi-Cola Company*) 250

26 x 35 *inches*

From the Kraushaar Gallery, New York

Exhibited at the Carnegie Art Institute, Pittsburgh, Pa., 1945

Exhibited at the Syracuse Museum of Fine Arts, Syracuse, N. Y., 1947

MILTON C. AVERY — AMERICAN: B. 1893

72. *THE WHITE TREE.* A denuded white tree on lavender soil bounded by orange-red and yellow fields, its twigs wide-spread before a pale lemon sky; a russet forest in the rear and blue saplings at the left. Signed at lower right MILTON AVERY, and dated 1944. (*Warner*) 325

28 x 36 *inches*

From Paul Rosenberg & Co., New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

JOSEPH DE MARTINI — AMERICAN CONTEMPORARY

73. *SUMMER DAY.* Groups in bathing suits are seen on the rocky embankment of a pond spanned with a white arched bridge; in the middle distance a large lake, with a town on its shore. Signed at lower left JOSEPH DE MARTINI. (*Pepsi-Cola Company*) 325

30 x 36 *inches*

From the William Macbeth Gallery, New York

Exhibited at the Metropolitan Museum of Art, New York

MAURICE STERNE — AMERICAN: B. 1877

74. *APPROACHING STORM.* Two half-naked boys are pulling in a rowboat to the beach; in the middle distance steamers and sailboats moving on foam-crested waves under threatening storm clouds. Signed at lower right STERNE, and dated '47. (*Pepsi-Cola Company*) 950

25 x 32 *inches*

DIETZ EDZARD — GERMAN: B. 1893

75. *AU QUAI.* At one of the book stalls along the Seine, a dark-haired young girl, seen at bust length, stands holding a book into which she is gazing; she is clad in a pink striped dress and a tiny beribboned hat. Signed at lower left D. EDZARD. 575

18 x 24 *inches*

530

[NUMBER 76]

MAURICE DE VLAMINCK — FRENCH: B. 1876

76. *STILL LIFE.* Group consisting of a bottle of wine standing behind a plate with a cut of meat and a dish of apples and pears on a table, before a dark and light gray background. Signed at lower left VLAMINCK. (*N. C. Private Collector*)
27¼ *x* 28 *inches*

From the James Vigeveno Galleries, Los Angeles, Calif.

275

[See illustration]

PHILIP ELLIOTT — AMERICAN CONTEMPORARY

77. *CHILDREN AT PLAY.* A little girl is jumping in a chalk-drawn square on the narrow pavement of a lane bounded by houses and a church, before which another girl is busy drawing comic figures on an orange-red wall; poster at the extreme right. Signed at lower right PHILIP ELLIOTT, and dated 1947. (*Pepsi-Cola Company*)
36 *x* 30 *inches*

Exhibited at the Albright Art Gallery, Buffalo, N. Y.

HOBSON PITTMAN — AMERICAN: B. 1898

78. *PEONIES AND ROSES.* Three blue and beige glazed vases are filled with pale rose flowers interspersed with star-shaped sulphur yellow blossoms; a blue, violet and golden drapery is suspended behind the composition, leaving a view to a clouded sky. Signed at lower left HOBSON PITTMAN. (*Pepsi-Cola Company*) 36 *x* 48 *inches*

From the Milch Gallery, New York

Reproduced in color in the Pepsi-Cola *Calendar,* 1948

HOVSEP T. PUSHMAN — AMERICAN: B. 1877

79. *SENEGALESE GIRL.* Full-size figure of a semi-nude bejewelled girl seated on the floor with her hands crossed in her lap, her right breast covered with a green chiffon veil; a colorful Buddha with other precious objects on the floor at the right. Signed at lower right PUSHMAN. (*N. Y. Private Collector*) 37½ *x* 29½ *inches*

JERRY FARNSWORTH — AMERICAN: B. 1895

80. *THURSDAY'S CHILD.* Figure of a little girl, in white short-sleeved summer dress, her hands clasped in her lap and one leg folded under the other; seated on a yellow chair, looking pensively to the left. Signed at lower right FARNSWORTH, and dated '47. (*Pepsi-Cola Company*) 36 *x* 30 *inches*

Reproduced in color in the Pepsi-Cola *Calendar,* 1948

MAX WEBER — AMERICAN: B. 1881

81. *COLONIAL TABLE.* On a mahogany pedestal table hangs a blue-bordered white cloth on which are scattered various fruit; a saffron yellow pitcher in the centre before a blue-gray wall. Signed at lower right MAX WEBER. (*Pepsi-Cola Company*) 36 *x* 28 *inches*

From Paul Rosenberg & Co., New York

Exhibited at the San Francisco Museum, San Francisco, Calif., 1944

LUCIEN ADRION — FRENCH: B. 1889

82. *AU BOULEVARD.* Groups are seated at tables on the broad sidewalk under red and white parasols before a café; on the roadway, shaded by trees at the left, people are promenading in the sunshine, and cars are lined up at the extreme left. Signed at lower right ADRION, and dated '49. 21¼ *x* 25½ *inches*

[NUMBER 83]

700

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

83. *PORTRAIT OF GABRIELLE.* A young girl in brilliant red dress, seen at more than half length, is seated in a garden in profile to the left; her head, with full titian red hair, is bent down over a bunch of flowers. Signed at upper left RENOIR. (*Bjerke*) 12¼ *x* 9½ *inches*

Note: A MS certificate by M. André Schoeller, dated Paris, Jan. 4, 1949, will be given to the purchaser. This painting comes from the Ambroise Vollard collection, but is not in the published catalogue.

Collection of Ambroise Vollard, Paris

[See illustration]

[NUMBER 84]

MAURICE UTRILLO — FRENCH: B. 1883

950

84. *STREET IN MONTMARTRE.* A deserted narrow lane extends into the foreground, flanked by white-walled houses with green shutters and an emerald green entrance door at the right. Signed at lower right MAURICE UTRILLO V. (*Parreno*)

21½ *x* 18 *inches*

[See illustration]

335

LUCIEN ADRION — FRENCH: B. 1889

85. *PARIS STREET SCENE.* A street corner of a crowded avenue is bounded by a blue and green hedge before which lawns of faded grass are depicted in the foreground; a tree with widespread boughs at the left. Signed at lower right ADRION.

21¼ *x* 25½ *inches*

[NUMBER 86]

1050

MAX WEBER — AMERICAN: B. 1881

86. *THE FALLEN TREE.* The stump of a tree, at the left, stands on the bank of a river, its blasted trunk lying across the grass in the foreground; a majestic russet rock, grown with sparse greenery, is outlined before gray storm clouds. Signed at lower right MAX WEBER, and dated 1942. (*Pepsi-Cola Company*) 30 *x* 36 *inches*
Exhibition, Portrait of America, Paul Rosenberg & Co., New York, 1942

[See illustration]

325

LUCIO LOPEZ REY — AMERICAN CONTEMPORARY

87. *CARNIVAL IN MADRID.* Grotesquely masked crowds are thronging through a forest along a wintery lane carrying all kinds of objects—brooms, musical instruments, bird cages, baubles; seated at the right on the foot of a denuded tree, a woman is drinking wine, while a Chinese tickles her with a feather. Signed at lower left LOPEZ REY, and dated 1944. (*Pepsi-Cola Company*) 32 x 39½ *inches*

[NUMBER 88]

1400

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

88. *NUDE.* Full-length standing figure of a nude girl, in profile to the left, her right hand slightly stretched out in gesture, the left raised towards her breast. In the background, a hint of a flower garden, with beds at the lower left. Signed at lower left RENOIR. (*Bjerke*) 20 *x* 15 *inches*

Note: A MS certificate by M. André Schoeller, dated Paris, April 17, 1945, will be given to the purchaser. This painting comes from the Ambroise Vollard collection, but is not in the published catalogue.

Collection of Ambroise Vollard, Paris

[See illustration]

[NUMBER 89]

CHAIM SOUTINE LITHUANIAN: 1894-1944

89. *LE POULET DEPLUME.* A plucked chicken is seen suspended before a shaded blue wall, framed by accentuated beams on either side; the black feathers on wings and neck, together with the rose flesh, are effectively contrasted against the wall and red patches at the lower right. Signed at lower right SOUTINE. (*N. Y. Private Collector*) 20 *x* 16 *inches*

From the Galerie Zborowski, Paris

[See illustration]

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

90. *TWO CHILDREN.* Full-length profile figures of a little boy and girl walking towards the left; the boy with chestnut hair and reddish brown sailor suit, his right hand on a hoop, and holding the little girl's hand, who has long straight blonde hair falling over her shoulders and is clad in a wide blue coat. Signed at left centre with monogram A. R. (*Bjerke*)

Pastel on paper mounted on canvas: 39¼ *x* 28¾ *inches*

4700

Note: This pastel is the first conception of the famous painting *Enfants jouant au cerceau.* This painting comes from the Ambroise Vollard collection, but is not in the published catalogue.

A MS certificate by M. André Schoeller, dated Paris, Feb. 17, 1949, will be given to the purchaser.

Collection of Ambroise Vollard, Paris

[See illustration]

[NUMBER 90]

PABLO PICASSO — SPANISH: B. 1881

91. *WOMAN IN RED CHAIR.* Geometrical abstraction in beige and gray shades, with teeth and eyes outlined in brown; in back a hint of a red chair. Signed at upper right PICASSO, and dated *XXIX.* (*N. Y. Private Collector*)

25½ x 21¼ inches

From the Galerie Kahnweiler, Paris
From the Alfred Flechtheim Gallery, Berlin
2250 Collection of James Sweeney, New York
From the Kootz Gallery, New York
Described and illustrated in Jean Cassou, *Picasso,* 1940, p. 135

[See illustration]

[NUMBER 91]

PIERRE AUGUSTE RENOIR FRENCH: 1841-1919

92. *PORTRAIT OF A LADY.* A young girl at three-quarter length seated in a garden chair to half left; she is wearing a white batiste summer dress and a hat profusely trimmed with roses; her white gloved hands are clasped in her lap. Signed at lower right with initials A. R. (*Bjerke*) 28 *x* 23 *inches*

2000-

Note: A MS certificate by M. André Schoeller, dated Paris, Oct. 15, 1945, will be given to the purchaser. This painting comes from the Ambroise Vollard collection, but is not in the published catalogue.

Collection of Ambroise Vollard, Paris

[See illustration]

[NUMBER 92]

MAX WEBER — AMERICAN: B. 1881

93. *GOOD NEWS.* At the right a woman, in *profil perdu,* is seated on a red lacquer stool; she is clad in a wine red dress and is holding a paper. Opposite her a fair young girl, a bouquet in her hand, sits looking towards the reader. Lavender and light blue shaded background. Signed at lower right MAX WEBER, and dated '44. (*Warner*) 49 *x* 39 *inches*

1800

From Paul Rosenberg & Co., New York

Exhibited at the Whitney Museum of American Art, New York, 1944

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

[See illustration]

MILTON C. AVERY — AMERICAN: B. 1893

94. *BOUQUET IN A STUDIO.* Scarlet and cobalt blue flowers in an earthenware vase, stand on a marble top of a black Victorian tripod table; a rough tawny red mat suspended behind and an African mask handing at the right. Signed at centre left and right MILTON AVERY, and dated 1943. (*Warner*) 50 *x* 36 *inches*

450

From Paul Rosenberg & Co., New York

Exhibition of Painting in the United States, Carnegie Art Institute, Pittsburgh, Pa., 1943, illustrated in the catalogue

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

VIRGINIA I. CUTHBERT — AMERICAN: B. 1908

95. *THE LAST OF THE MANSION.* A stately Victorian mansion in demolition, painted in rose, is seen from the front with a litter of lumber and stones on the grounds between its denuded trees, on one of which are signs announcing the sale of building material. Iridescent clouds afloat a deep blue sky. Signed at lower right VIRGINIA CUTHBERT. (*Pepsi-Cola Company*) 32 *x* 42 *inches*

250

Exhibited at the Carnegie Institute, Pittsburgh, Pa., 1945

Exhibited at the Albright Art Gallery, Buffalo, N. Y.

Exhibited at the Walker Art Center, Minneapolis, Minn., 1947

Exhibited at the Syracuse Museum of Fine Arts, Syracuse, N. Y., 1947

JEAN HELION — FRENCH: B. 1904

150

96. *LA FILLE AU REFLET D'HOMME.* Three-quarter-length standing figure of a blonde with long hair falling over her shoulders; in the upper left, the lower part of a man's figure is seen walking away. Signed at upper right HELION, and dated '44. (*Warner*) 43 *x* 33 *inches*

Note: This is a portrait of the wife of the artist.

From Paul Rosenberg & Co., New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

[NUMBER 93]

[NUMBER 97]

425

HOVSEP T. PUSHMAN — AMERICAN: B. 1877

97. *RECLINING NUDE.* A nude young girl is stretched out on a bed painted in iridescent rose and green shades; a brilliant green drapery hangs behind her raised right arm. Signed at lower right PUSHMAN. (*N. Y. Private Collector*) 27½ *x* 36 *inches*

[See illustration]

452

WALDO PEIRCE — AMERICAN: 1884

98. *PEPPER POT QUINTET.* Four young people, their back to the observer, are playing string instruments; in the centre, a young lady accompanying them at the upright piano; scattered music scores on the floor, one with the title "Mozart". Signed at lower right with initials W. P. (*Pepsi-Cola Company*) 31 *x* 43 *inches*

From the Midtown Gallery, New York

Exhibited at the Art Institute of Chicago, Chicago, Ill.

ABRAHAM WALKOWITZ — AMERICAN: B. 1880

99. *FISHERMAN'S AND ARTIST'S CARNIVAL.* Scantily clad masqueraders in exuberant mood are depicted in the foreground, others on a balcony with a sign *Carnival;* two pierrots are looking down from a window of "The House of Clowns". Signed at lower right A. WALKOWITZ. (*Pepsi-Cola Company*)
25 *x* 40 *inches*

CARL F. GAERTNER — AMERICAN: B. 1898

100. *STATION ROAD.* A cinnabar red railroad bridge spans a suburban forked road covered with snow; at the corner, where an ascending roadway leads toward the station, a group of men and children are standing at a bus stop. A village with denuded trees is seen in the rear. Signed at lower right MAX GAERTNER, and dated 1944. (*Pepsi-Cola Company*) 24¼ *x* 40 *inches*

From the William Macbeth Gallery, New York

Twenty-sixth May Show, Cleveland Museum of Art, Cleveland, O., 1944

LACI BARTA — AMERICAN CONTEMPORARY

101. *CUBISTIC COMPOSITION.* A woman clad in blue is carrying a receptacle on her head walking towards the centre, where Mexican hats are suspended together with a tobacco pipe; a woman seen at bust-length above; at the left a kneeling figure is reaching for a hat. Signed at lower right BARTA. 29 *x* 21 *inches*

ELISEE MACLET — FRENCH: B. 1881

102. *MOUNTAIN VILLAGE.* A village of white houses with red tile roofs is clustered at the slope of bare mountains, through which wind two ascending roads; a viaduct at the left, beside a triangular green field in the foreground. Signed at lower right MACLET. 21¼ *x* 28½ *inches*

HENRY ALBERT BOTKIN — AMERICAN: B. 1896

103. *PORTRAIT OF A LADY.* Three-quarter-length figure of a woman, in *profil perdu,* wearing an orange yellow dress, white gloves and holding a fan, seated on a green bench. Mauve-blue background. (*N. Y. Private Collector*)
24 *x* 20 *inches*

ELISEE MACLET — FRENCH: B. 1881

104. *SUBURBAN HOUSES.* Rose-colored summer houses with green shutters are seen atop a high winding ramp painted in orange and ocre shades; piles of rubble are heaped along an iron red road. Signed at lower left MACLET. 21 *x* 29 *inches*

N. MARTYL — AMERICAN CONTEMPORARY

105. *THE HEART OF CHICAGO.* Broad railroad tracks in the foreground lead towards factories; their chimneys, outlined against a sulphur yellow sky, are reflected in a river at the left. In the foreground two groups of workmen, proceeding toward the buildings. Signed at lower right MARTYL, and dated 1947. (*Pepsi-Cola Company*) 30½ *x* 48 *inches*

ALEXANDER CALDER — AMERICAN: B. 1898

106. *ELEMENTS* (1944). Geometrical devices and a white disk on a brilliant ground with areas of different spectrum colors. (*Warner*) 28 *x* 24 *inches*

Acquired from the artist

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

STUART DAVIS — AMERICAN: B. 1894

107. *THE TERMINAL.* Geometric composition of a construction of a house, with paint cans, a hand-truck and cases; three working men in the right foreground. (*Pepsi-Cola Company*) 30 *x* 40 *inches*

From the Downtown Gallery, New York

CHRISTOPHER CLARK — BRITISH CONTEMPORARY

108. *NUDE.* A nude girl stretched out on a daybed which is covered with a white sheet, her back resting on a blue and a green pillow; two pomegranates at the left, and a table with a green vase containing white tulips at the right. Signed at lower centre CHRISTOPHER CLARK, and dated 1921. (*N. Y. Private Collector*) 30½ *x* 43 *inches*

WILLIAM LEE HANKEY — BRITISH: B. 1869

109. *ST. TROPEZ.* Boats with russet and light brown sails are anchored at the pier in brilliant blue green water before tall light-colored southern buildings in bright sunlight. Signed at lower right W. LEE HANKEY. 20 *x* 24 *inches*

ALEXANDER CALDER — AMERICAN: B. 1898

110. *FETISHES* (1944). On a red ground, gray, purple and pale yellow oyster-like forms are outlined with black parallel strokes. (*Warner*) 20 *x* 24 *inches*

Acquired from the artist

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

ARTHUR FAGES — FRENCH CONTEMPORARY

111. *REGATTES.* Four sailboats, in pale yellow and other pastel shades, are at anchor near a boat landing, on either side of which is seen a motor boat flying the French flag; a tent in the foreground. Signed at lower right ARTHUR FAGES. 29 *x* 19 *inches*

[END OF SALE]

PARKE-BERNET GALLERIES • INC
designs its catalogues and directs
all details of illustration, text
and typography

PRINTED BY
PUBLISHERS PRINTING COMPANY
NEW YORK